Speech act of criticizing, wheedling the audients believes on "War Machine" Film: A Pragmatic Mutimodal Perspective

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Abstract—**This aims to reveal the ways of criticizing American government and wheedling the audients believe trough each speech act in movie. Pragmatic multimodal perspective is used to uncover both speech act and the cinematic aspect in order to know how the movie producer criticize and persuade audients to believe. This research is presented Qualitatively and the data taken from David Michôd (2016) work "War Machines". It was found that the movie has three ways in criticizing the government and persuading the audien to believe. They are: 1) To contradict between speech and multimodality of cinematic to create an offensive criticism structure. 2) Use of mutually supportive between speech acts of and multimodality to create a common criticism structure (mutual affirmation of speech acts and multimodality). 3) The use of personification of institutions to direct criticism of policy holders.**

Keywords—*pragmatic multimodal; multimodality; cinematic discourse.*

I. INTRODUCTION

Film is a communication medium, which its language has very complex dimension. The language of the film is a language that is intertwined between one elements of film to another. When an actor speaks of a speech, he is actually telling a message to the audience along with various aspects of the film shown on the scene of the film. Dialogue on film scripts cannot be considered a pure reproduction of real life, even when dealing with realist films, the language varieties of the film always coalesce with acting styles and other cinematic aspects (Piazza, Bednarek, and Rossi, 2011).

One utterance in the movie scene is actually a unified in one text. Text consists of two aspects, language text and outside the language text. Djatmika (2012) asserts that a person in the study of a text will place the text as a communicative behavior and as a form of meaning occurring within a cultural context. A unity of speech, acting, setting, lighting, costumes, angles, and other things in a movie scene is a unified meaning that text producers want to express. Producers of texts have sociocultural considerations against who, why and for what the text is conveyed.

Transcribed dialogue (not face-to-face) is closely linked to pragmatic problems, but to examine it Pragmatically, Pragmatic scholarship has media-related limitations (Piazza, Bednarek, and Rossi, 2011). These limitations are due to the fact that Pragmatic have not had much contact with written language such as movies. Pragmatics are more concentrated in spontaneous face-to-face talk (natural dialogue). Pragmatics, therefore, is widely defined as the study of the relationship between language, and its communication, as well as its contextual use (Koike 1996). The contextuality of the language in question is a face-to-face conversation, in addition to having a textual element (speech), it has a contextual element (movement, posture, body language and others). It has a natural visual environment (Ventola, Charles, Kaltenbacher, 2004).

II. LITERATURE REVIEW

A. Speech Act On Film

In face-to-face communication, speech acts are defined as "a statement but not in reality" (Austin 1962, Bach 2006), in the sense of a communication act deliberately made incompatible with its reality, but in accordance with its socio-cultural context. Speech is usually an explicit form of speech. Austin clarifies with the term "make explicit what we do". Speech act on film are composed by text producers to influence the audiences. Of course the effect is free of norm and also value (it is in accordance with the will of text producers). Producers of the text have special considerations and objectives to direct the audience to a certain point of confidence. This is where the difference between face to face communication and non face-to-face communication. Non face-to-face communication or so-called written language combines images through typography and layout. Use of strong picture strength. Newer media, such as movies, television or computers (Ventola, Charles, Kaltenbacher, 2004).

Speech act contained in a film is a speech act that is persuasive, intent on affecting the audiences. The influence may be in the form of trust, justification of facts, opinion mingle, imaging and others. Pragmatic rules on persuasive speech are determined first before the movie discourse begins, before the movie is shown. This rule according to Glazer and Rubinstein (2006) determines the choice of facts on the form of speech, the knowledge that is desired to be conveyed to the audience. Audiences will then interpret the statement according to the rules of the text producer. Rules are prepared by text producers to maximize the likelihood that the audience will make the "right" decision (true, according to the text producer's perspective).

Persuasion is to change the people's perceptions from "no" to "yes" (Hogan & Speakman, 2006). Persuasion is a communicative way to bring people into the perceptions desired by the persuaders (perpetrators of the persuasion). Even for Hogan and Speakman (2006) "no" is meaningless. People do not know why they say "no". They do not know why they do what they do. It menas 'no' for a persuader is empty space that can still be filled with various possibilities of 'yes'. 'No' is simply an audience's ignorance or a speech partners who needs an explanation to say 'yes'.

A text producer regards 'no' as a arid land that needs to be planted with various forms of 'yes'. Because the only will of a text producer to a speech partner or audience is "yes you are with me", "yes you are in one ideology with me", and "yes you obey me".

B. Mode, Sub Mode, dan Multimodality

Non face-to-face communication or so-called visual communication has two aspects of mode and sub mode, namely; printed media mode and sub-mode and TV and movie media mode and sub-mode. Mode and sub-modes in the film are described by Stöckl as follows;
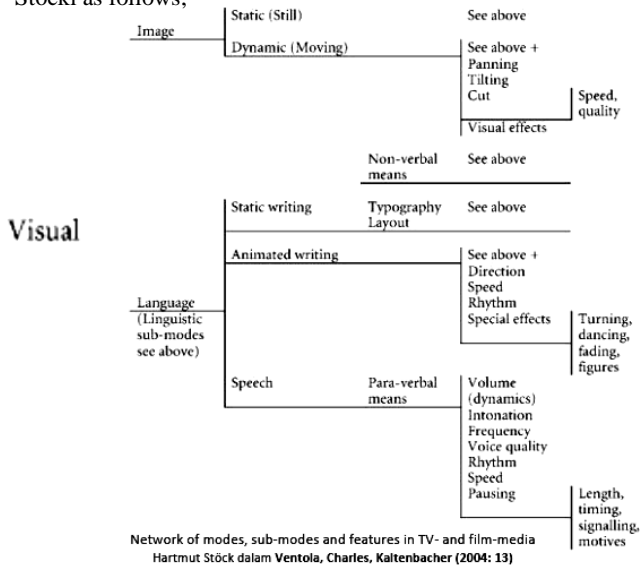

Figure 1. Network of modes, sub-modes and features in TV and movie media

Visual communication in the form of images is divided into two, namely static images and dynamic images. While the linguistic mode in the picture is divided into three writing process, namely; static writing (sub mode, typography and layout), animated writing, which is turned on in the form of movies (sub mode, directors, speed, rhythm, and special effects), and speech (sub mode: volume, intonation, frequency, sound quality, rhythm, speed, and pause).

Studying the modes and multimodality in the text means also taking into account the history and socio-semiotic transitions of a text, which is to reveal how the producers of text construct meaning through shifts from one mode to another (Iedema 2003, Ventola, Charles & Kaltenbacher 2004). This means that multimodality is a comprehensive, comprehensive approach to cover all the aspects surrounding the text. Both the historical aspect and the sociological signs.

The current area of communication has reached the age of 'visual turn' (Bateman, Delin, & Heschel., Ventola, Charles, & Kaltenbacher, 2004) requires a study that reaches the visual language. Visual construction of a speech is integrated with speech acts. As with the speech of a film, each speech has a multimodal element.

C. Multimodality of Speech Act

To reach more in-depth study of speech acts, an integration is needed between the speech act and multimodality. Leeuwen (in Levine and Scollon, 2004) illustrates that in order to understand speech acts, it is necessary to unite between speech act and image act. Especially in a film which its visual nuance becoming a central of the point. The need for integration between Pragmatics and Multimodality can be described as follows:
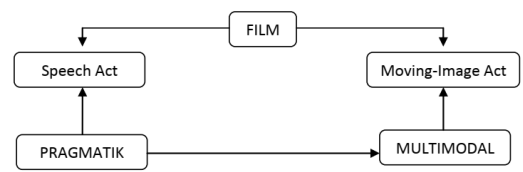

Figure 2. Pragmatics and Multimodal Integration

Why is the film in this case considered saying a speech to the audiences (speaking partners)?, unlike commonly study that speech act in film scripts are considered as speech act that occur naturally or face to face? Wierzbicka (1987) states that "public life can be understood as a gigantic network of 'speech acts' and even history itself comprises a wide range of speech acts (eg threats, curses, bids, demands, negotiations and agreements)".

The process of text production in arranging speech on a plot, realizing it in a cinematic sequence, and showing it to the audience is a process of telling something, which is basically also doing something. In that sequence, there are three elements; "the act of saying something", "the act of doing something", and "the act of affecting someone" (Austin, 1962), or according to Nuyts (1993) as an action in context.

To reach the context in an utterance, which is based on moving image requires a multimodal attachment. Multimodality in film or cinematic multimodality consists of many cinematic aspects. A film can elicit meaning depend on the interaction of some cinematic modalities; images, sounds, music, gestures, camera effects, movie editing, plots, etc., supported by active audience participation (Wildfeuer 2014).

Some scientists have examined speech acts on the side of their persuasion. The research of Sulam, Samiati and Nurkamto (2014) under the title "The Persuasive Utterances in a Political Discourse (Perspectives of the Regent Election Campaign of Pasuruan)" gives its own perspective on the constituency of persuasion in a speech, but the research is limited to natural speech acts, while the Multimodal Pragmatic perspective on film discourse has been previously investigated by Mubenga (2009) in his article entitled "Towards a Multimodal Pragmatic Analysis of Film Discourse in Audiovisual Translation", which focuses on the audiovisual translation process that is examined in Pragmatics. The significance of the study is that Multimodal Pragmatic studies can be developed in the sphere of speech acts with the help of multimodality of cinematic. The goal is to know the extent to which a film through each speech acts able to convey a message, seduce, or even force the audience to believe in something. .

III. METHOD

This study uses qualitative methods to describe the characteristics of criticism and persuasion on speech acts contained in the text of the film through the approach of Pragmatics Multimodal. The source of data is 'War Machine' film by David Michôd (2016), an American war satire film whose first book was written by Michael Hasting under the title 'The operators'.

The data in this research is a speech act on film scene that contains some critic and persuasion. To choose the more specific data, it is used purposive sampling representation. Maxwell (1997: 87) further defined that purposive sampling is a type of sample in which, " certain settings, persons or events are deliberately selected for their important information in order to provide information not obtainable from other options'. Purposive sampling representation is a purposive technique used when the researcher wants to (a) a choice of purposive samples representing a wider group, the case as close as possible, and or arranging a comparison between different types of cases.

To analysis, it is used the speech act of Bach & Harnish (1997). It divides the act of illocution into 4 elements, namely;
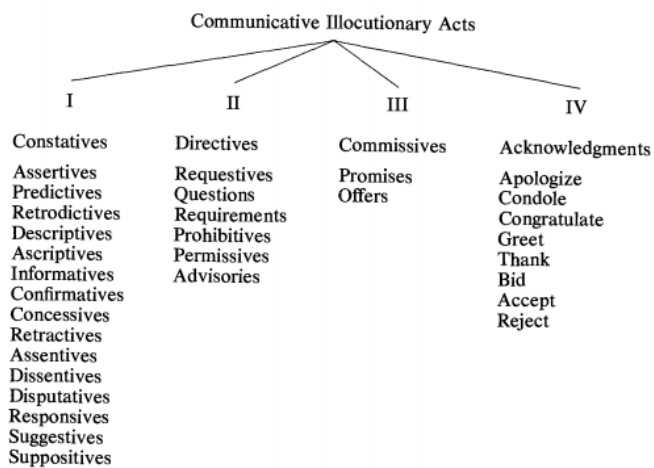
Figure 3. Iloccupation by Bach and Harnish (1997) "Linguistic Communication and Speect Act"

Furthermore, the study of speech acts that have been determined using cinematic multimodality. The goal is to look for things that are metalingusitik or various signs of sociosemiotics that participate and build a sense in a series of text film language. These things can be in the form of costume, setting, backsound, lighting, angle and so on. After knowing the intentions of each speech, then we can know the types of persuasion used in each speech.

IV. RESULT AND DISCUSSION

"War Mechine" is a satirical film that describes the condition of American soldiers who were diverted from one country to another in the "conflict" state. In the summer of 2009, four-star General Glen McMahon (Brad Pitt), was sent to Afghanistan after winning the war in Iraq. The shipment is intended to resolve the conflict in Afghanistan.

A. Tindak Pesuasi Dibalik Satir "War Mechine"

After analyzing the speech act in film scenes by considering multimodality, there are several satirical characteristics that direct the audience to the rationalization of certain thoughts. Some of the characters are: a. The contradiction of speech acts with multimodality is used for derogatory satire purposes, b. Linearity of speech acts with multimodality is used to reinforce satire, c. Personification of a country to insinuate his government.

1) *The contradiction of speech acts with multimodality is used for derogatory satire purposes.*

Example 1 | Scene 2 | 00.57 | Monologue

In 2009, that war was Afghanistan. And that other guy...was Glen

Context:
The utterance explained that the replacement assigned in Afghanistan is Glen (four-star general).

Speech act:
(Constantive assertive) in the sense of explaining with confidence.

Multimodality:
Setting: in the toilet with scene finished defecation.
Angle: Appear feet and pants of Glen
Back sound: Starting point of the spirit.

Aim:
There is a contradiction between speech act and multimodality. In speech act explain with confidence while in setting, angle, and backsound just give the impression of funny. The contradictions of inadequacy and inerrancy become an indicator of the intention

that this scene is perceived to insult a policy with the sociosemiotics of a defecate 4-star General.

Example 2 | Scene 7 |08.36 | Dialogue

Cory: to the *security* of ambassador:
General McMahon here to see Ambassador MacKinnon

Context:
The mood of McMahon, Glen, and Pat's arrival toward the American ambassador for Afghanistan. In the office lobby was a typical Afghan carpet with a picture of Obama. There is the American flag on the Afghan flag on the left. Underneath there is a symbol of hand shaking.

Tindak tutur:
Constantif informative (report) This utterance is a reported speech. Report on a arrival to the security ambassador

Multimodality:
Setting: lobby of ambassador office with Ombama embroidered paintings on a large carpet.
Backsound: arcapella "huuuuuu" (insulting) from high to low as degrading.
Actor expression: looking at the carpet with a slightly nervous face.

Aim:
This scene is the evident that in a fine speech act (in the form of report speech act) when combined with cinematic multimodality can mean another. The report turned out to have a joke (mocking) of Obama's policy.

2) *Linearity of speech acts with multimodality can be meant to reinforce satire.*

Example 1 | Scene 8 | 09.25 | Dialogue

Pat: - Have you settled in, Glen?
Glen: - No, Pat, I haven't. Seems to me that too much settling in might somehow be at the heart of the problem we have here

Context:
Glen, Pat, Canucci
The coming of Glen was greeted by Pat and Canucci in a slightly awkward discussion because they had not known each other. In a dialogue that should be full of pleasantries but Glen says as it is (honestly).

Speech act:
Constantive disputative (rejection).
In the mood of stale speech at the beginning of the conversation, Glen should have answered 'yes' as a stale, but Glen answered no, without further ado. Then throwing the sentence Constantive suppositive (assume) "I think if too comfortable here we so forget the goals and problems we are facing"

Multimodality:
Setting: in a chair facing each other
Backsound: Minimalist volume bass (tension)
Actor expression: Tense, interrupting each other.

Aim:
1. Glen's rejection of the Ambassador, the expression of tension, the tense back sound had an effect on the audience on the assumption that the American army did not agree fully with the conflict resolution program in Afghanistan.

2. Glen representing armed parties armed with his assumptions can be interpreted as an allegation that the government has failed to take the right to choose troops in Afghan condemnation.

Example 2 | Scene 6 | 08.21 |Dialogue

Glen McMahon:
how it looks to you, Cory? but it seems to me, everybody's forgotten we're fighting a war here. We got the goddamn Pizza Kings and Burger Huts. The entire base is rolling with Eurosexuals
who are so drunk they can't even stand up.

Context:
Glen & Cory
Before the dialogue began depicted an old drunk soldier until unable to stand at dawn

Specch act:
Constantive descriptive (assessment)
Speeches include descriptive constants because they aim to describe camp situations that are full of unhealthy parties and foods, drunkenness, and eurosexuals.

Multimodality:
Color: Dawn color (dark of morning)
Setting: The old soldier who walks stumbling because of drunkenness
Backsound: the dawn call to prayer in Afghanistan
Angle: wide angle
Color: Dawn color

Aim:
In this scene is very clear to give persuasion to the audience that the result of the defeat of war in Afghanistan is indiscipline and the environment created in the camp area.

Example 3 | Scene 3 | 02.43 | Monologue

Running the secretive special operations killing machine in Iraq, Glen was appointed leader of US and coalition forces in Afghanistan. A war which, as he saw it, wasn't being won 'cause it wasn't being led

Context:
Describes the profile of Glen who previously succeeded in becoming a killer machine in Iraq, for his success he was appointed as a leader of coalition forces in Afghanistan. After the speech was exposed to a comfortable atmosphere,… full of party .. and troops are relaxed.

Speech act:
(Constantive assertive) "war not yet won because it has not started yet"

Multimodality:
Setting: Camp combined troops; troops are relaxed, drunk, and party. Glen is disciplined, not smoking and exercising discipline.
Angle: Close up, in the car on the way to the camp.
Backsound: Rock n roll
Color: Desert brown

Aim:
The utterance is a satirical statement that is shown to the audience, that the war in the previous Afghanistan suffered defeat due to undisciplined war. "War has not started yet" means they have not been in war before (only drunk and party).

3)   Personification of a country to insinuate its government.

Example 1 | Scene 1 | 00.32 | Monologue:

Ah, America. You beacon of composure and proportionate response.
You bringer of calm and goodness to the world.
What do you do? when the war you're fighting just can't possibly be won in any meaningful sense? Well, obviously, you sack the guy not winning it, and you bring in some other guy.

Context:
1. Speech 'Ah' is said in the expression of tired, boring and lazy.
2. America is positioned as 'you' (person).
3. Speech as if complain against 'you' (America in case of person)
4. Questioning about the reason if what is voiced is peace, why when lost to war in Afghanistan replace the leader of the asukan and add another person or troop.

Speech act:
1. "Ah" indicates an actknowlegement of rejecting by personifying America as 'you' (meaning to refer to a human being in US policy)
2. What do you do? (directive). The nuance of the question is satiric, questioning about inconsistencies, on the one hand voicing peace but on the other side making new warfare

Multimodality:
Setting: a rotating globe image
Angle: close up to the Afghanistan area.
Lighting: dark
Audio: tense

Aim:
a)   First untterance with a very minimalist setting indicates a persuasion to the audience to concentrate on the monologue. "Ah" is an expression of boredom that holds the point that something like this has happened so often.
b)   "You" in the speech is a personifikatif deiksis, which gives life to a state object. The goal is addressed to policyholders. On the other hand it affects the audience to not easily believe in American war policy.
c)   "What do you do" in this case purely as the directive question. There is a contradictory thing that is singed through speech 2, ie Questions that do not require an answer. Questions that are satirical. This inconsisten attitude is called by Americans themselves as 'double standard'.

V. CONCLUSION

Based on the above findings, it can be disimpulkan that in order to influence the audience, changing the mindset of the audience so that it is not easy to believe in American war policy, the film "war mechine" uses three different types of criticism. Three types of criticism that can be known among others are:
1) Use of contradictory between speech act and multimodality to create an offensive criticism structure.
2) Use of mutually supportive acts of tutr and multimodality to create a common criticism structure (mutual affirmation of speech acts and multimodality).
3) The use of personification of institutions to direct criticism of policy holders.

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